

Droit d'exécution réservé.

Double Quatuor.

VIOLONCELLO a.

Allegro moderato.

N. Atanassiëff.

Musical score for Violoncello part of a Double Quartet by N. Atanassiëff. The score is in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a series of eighth notes. The second staff features a piano (*p*) dynamic and triplet markings. The third staff includes a crescendo (*cresc.*) marking and a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic. The fifth staff includes a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic. The sixth staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The seventh staff includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The eighth staff has a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The ninth staff includes a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The tenth staff has a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The score also includes various musical notations such as triplets, slurs, and dynamic markings like *pizz.* and *arco.*

VIOLONCELLO a.

dim.
p *pp*
riten. *tempo.*
p cresc. *sf*
p *cresc.* *sf* *dim.*
dim. *p* *cresc.* *sf*
pp
dim.
pp *p*
f *dim.* *p* *f* *tr*

Musical score for Violoncello, page 2. The score consists of ten staves of music in bass clef with a key signature of one sharp (F#). The music features various dynamics including *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *sf* (sforzando), *f* (forte), and *tr* (trill). There are also tempo markings *riten.* (ritardando) and *tempo.* (tempo). The score includes triplets, slurs, and a first ending bracket labeled '1'. The piece concludes with a double bar line.

VOLONCELLO a.

3

Allegro vivace.

L'istesso tempo.

SCHERZO.

The musical score is written for Violoncello. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro vivace.' and 'L'istesso tempo.' The piece is titled 'SCHERZO.' and consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (p, f, dim.). The piece ends with a 'cresc.' marking.

VIOLONCELLO a.

First system of music for Violoncello a. The first staff begins with a 2-measure rest, followed by a 3/4 time signature and a series of eighth notes. The second staff continues with eighth notes and rests, ending with a forte (*f*) dynamic. The third staff features a 4-measure rest, a *rit.* marking, a 2-measure rest, another *rit.* marking, and a 1-measure rest, concluding with a *p* dynamic.

Meno mosso.

Second system of music for Violoncello a. The first staff is in 5/4 time and consists of a series of eighth notes. The second staff continues with eighth notes and rests, ending with a 5-measure rest. The third staff features a series of eighth notes and rests. The fourth staff begins with a 2-measure rest, followed by a *pp* dynamic and a *pizz.* marking. The fifth staff starts with a *arco.* marking and a series of eighth notes. The sixth staff begins with a 1-measure rest, followed by a *rit.* marking, a 1-measure rest, and a *Tempo I!* marking. The seventh staff continues with eighth notes and rests, ending with a *p* dynamic.

VIOLONCELLO a.

The musical score for the Violoncello part on page 5 consists of ten staves of music in G major (one sharp). The key signature is G major, indicated by a single sharp (F#) on the first line of the staff. The time signature is 2/4, indicated by a '2' over a '4' on the first staff. The score includes various musical notations such as dynamics (*cresc.*, *f*, *p*, *dim.*), articulation (accents, slurs), and fingerings (numbers 1-5). The tempo is marked *Allegro vivace.* in the third staff. The score concludes with a double bar line and a repeat sign.

The first staff begins with a *cresc.* marking. The second staff features a *f* marking and a *p* marking. The third staff is marked *Allegro vivace.* and *p*. The fourth staff has a *p* marking. The fifth staff has a *p* marking. The sixth staff has a *f* marking. The seventh staff has a *p* marking. The eighth staff has a *dim.* marking and a *p* marking. The ninth staff has a *p* marking. The tenth staff has a *dim.* marking and a *p* marking.

VIOLONCELLO a.

p *cresc.* *1* *2* *3* *4* *p* *f* *rit.* *p* *Meno mosso.* *2* *5* *4* *Presto.* *cresc.* *f* *Andante sostenuto.* *p* *con sordin* *f* *p* *dim.* *1* *4* *2.* *3* *pp* *mf* *3* *3* *3* *3* *3* *3* *3* *3*

Tempo I^o

rit. *p*

cresc.

dim. *p*

ad libit. 10

V.I^o

p

senza sordin

rit.

Allegro non troppo

attacca Allegro.

f

p

f

cresc.

dim.

9

pp

5

p

8

7

1

f

p

VIOLONCELLO a.

p *mf* 3 5 *cresc.* *f* *p* *f* *p* *cresc.* *cresc.* *dim.* *p* *pp*

The musical score for Violoncello a. consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a bass clef and a key signature of one sharp (F#), marked with a piano (*p*) dynamic. The third staff is in 3/4 time, marked *pizz.* (pizzicato) and *arco.* (arco). The fourth staff is in 3/4 time, marked *p* and includes a trill (*tr*) and a first ending bracket (*1*). The fifth staff is in 3/4 time, marked *f* and includes a first ending bracket (*1*). The sixth staff is in 3/4 time, marked *f*. The seventh staff is in 3/4 time, marked *Più mosso.* (faster), *p*, and *cresc.* (crescendo). The eighth staff is in 3/4 time, marked *f* and *sf* (sforzando). The ninth staff is in 3/4 time, marked *f*. The tenth staff is in 3/4 time, marked *f*.

VIOLONCELL-MUSIK

aus dem Verlage von D. Rahter in Leipzig

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer)

Violoncell mit Klavier

Albrecht, Louis.	M.
s Op. 12. Elégie	2,—
Alois, Vladislav.	
m Op. 18. Berceuse	1,50
s Op. 20. Tarantelle	2,50
Cahnbley, Ernst.	
s Op. 7. Scherzo	2,—
Cui, César.	
Op. 36. 2 Morceaux.	
s No. 1. Scherzando	2,30
m No. 2. Cantabile	1,80
Davidoff, Ch.	
m Op. 37. 2 Salonstücke (Albumblatt — Kleine Mazurka)	2,—
l 2 russische Romanzen („Der Abend“ und „Die Spinnerin“) von Moni- uszkó, übertragen	1,20
m 7 Stücke aus dem Album für die Ju- gend, Op. 68 von Rob. Schumann	2,—
l Schlummerlied aus den Albumblättern, Op. 124 No. 16 von Rob. Schumann	1,30
Drilmsa, Arnold.	
Op. 12. 5 Vortragsstücke.	
m No. 1. Marsch	1,20
l No. 2. Rückblick	1,20
m No. 3. Gavotte	1,50
m No. 4. Abendlied	1,—
s No. 5. Tarantelle	2,—
Ebner, Carl.	
s Op. 20. 2 Stücke: Widmung und Taran- telle	2,50
Ehrenberg, Carl.	
m Op. 15 No. 1a. Repos	1,50
Erlanger, Frédéric d'.	
s Op. 18. Andante symphonique	4,—
Fitzenhagen, Wilhelm.	
s Op. 31. Konzert-Walzer	3,—
ss Op. 33. Konzert-Mazurka (No. 2)	3,—
Förster, Alban.	
m Op. 93. Gedenkblatt	1,50
Gabriel-Marie, P.	
4 Morceaux.	
l No. 1. Dans le calme du soir. Mélodie	1,80
l No. 2. Fleur nouvelle. Romance	1,20
l No. 3. Radotages (Plauderei)	1,20
l No. 4. Douce Rencontre. Gavotte	1,80
Galoumoff, J.	
m Idylle	1,50
m Pastorale	1,20
Georg Alexander, Prinz von Mecklenburg.	
m Romanze. Neue Ausgabe	1,20
Giarda, Luigi Stefano.	
s Op. 23. Sonate in A dur	8,—
m Op. 24. 3 kleine Stücke (Vorspiel — Menuett — Volksweise)	2,—
l — Ausgabe für Anfänger, in der I. Lage	2,—
Goens, Daniel van.	
s Op. 34. Cantabile	2,—
s Op. 35. Saltarello	2,50
Henriques, Robert.	
m Op. 5. 3 Stücke. 1. Märchen. 2. Hu- moreske. 3. Mazurka	3,—
Huber, Hans.	
s Op. 84. Pastoral-Sonate (Sonate No. 2) A	6,—
Jeral, Wilhelm.	
s Op. 6 No. 1. Berceuse	1,80
s — No. 2. Zigeunertanz	1,80
m Op. 7 No. 1. In Memoriam	1,80
s — No. 2. Gavotte (G moll)	1,80
m Op. 8. Romanze	1,20
Op. 9. 2 Stücke.	
m No. 1. Zweite Romanze, D	1,20
s No. 2. Polonaise fantastique	3,—
ss Op. 10. Konzert in A	0,—
Einzelne:	
No. 1. Allegro	3,—
No. 2. Adagio	1,20
No. 3. Tarantelle	1,50
Kaun, Hugo.	
s Op. 35. Gesangszene	2,—
Kousnetzoff, A.	
s Op. 3. Caprice	3,—
m Op. 4. Au berceau	1,—
s Op. 5. Un récit	1,80
m Op. 7. Idylle	1,80
l Op. 10. Le regret. Mélodie	1,50
m Op. 12. Romanze sans paroles	1,20

No. 2.

Violoncell mit Klavier

Laurischkus, Max.	M.
Op. 12. 12 kleine Stücke.	
l Heft I	2,—
No. 1. Präludium. No. 2. Walzer. No. 3. Ungarisch. No. 4. Stiller Wunsch. No. 5. Lied. No. 6. Barkarole.	
l Heft II	2,—
No. 7. Fröhlicher Bursch. No. 8. Klage. No. 9. Litauscher Tanz. No. 10. Ständ- chen. No. 11. Polka. No. 12. Menuett.	
s Op. 15. Walzer-Melodien	4,—
Lotti, Ant. (1660—1740.)	
m Aria , für Violoncell mit Begleitung des Pianoforte oder der Orgel ad libitum arr. von Wilhelm Fitzenhagen	1,50
Martucci, Giuseppe.	
Op. 72. 2 Romanzen.	
l No. 1. Andantino con moto	1,50
m No. 2. Moderato	1,50
Marx-Markus, Carl.	
s Op. 20. Feuilles d'Album	2,—
Op. 26. 12 Pièces mélodiques instruc- tives, faciles et progressives (sans emploi du pouce).	
l Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca	2,—
s Cahier II. 7. Canzonetta. 8. Taran- tella. 9. Rondello. 10. Arpeggio. 11. Capricciotto. 12. Mazurka	2,50
m Op. 30. Gavotte	1,80
m Op. 34. Albumblatt. Stimmungsbild	1,20
Op. 36. Aphorismes.	
s Cahier I (No. 1, 2)	2,—
s Cahier II (No. 3, 4)	2,—
m Op. 43. Widmung	1,20
s Op. 44. Romanze	1,20
m La Coquette. Romance de Stou- zmann, transcrit	1,50
Mendelssohn-Bartholdy, F.	
l Op. 30 No. 3. Lied ohne Worte. (J. Seifert)	—,80
Meyer-Helmund, Erik.	
l Op. 73 No. 2. Ballgeflüster	1,20
Moniuszko, S.	
l 2 russische Romanzen („Der Abend“ und „Die Spinnerin“) übertragen von Ch. Davidoff	1,20
Nápravník, Eduard.	
s Op. 36. 2me Suite (1. Polonaise. 2. Scherzo. 3. Romanze. 4. A la russe)	7,50
Op. 37. 3 Morceaux.	
m No. 1. Marciale	1,60
m No. 2. Barcarolle	1,75
m No. 3. Introduction et Valse	2,25
Neruda, Franz.	
m Op. 11. Berceuse slave d'après un chant polonais	1,20
s Op. 43. Ballade	2,—
m Op. 45. Notturmo	1,50
m Op. 47. Romanze	2,—
m Op. 50. Mazurek	2,30
l Op. 51. Réverie d'après un thème russe	1,50
s Op. 52. Humoreske	2,30
ss Op. 53. Mazurka	2,50
s Op. 54. Gavotte	2,50
m Op. 56. Sérénade slave	1,20
m Op. 64. Mazurek	2,50
s Op. 70. Mazurka (No. 6, F dur)	1,50
m Op. 75. Dumka	1,20
Nicholl, H. W.	
s Op. 13. Sonate A dur	4,—
Niederberger, Benno.	
m Op. 18. Romanze	1,20
m Op. 19. Gavotte im alten Stile	1,80
s Op. 20. Habanera	2,—
Nölck, August.	
m Op. 29. Bourree	1,50
s Op. 33. Prinzessin Ilse. Charakterstück	3,—
Overbeck, A.	
l Op. 72. 3 Lieder ohne Worte. No. 1. Andante con moto. No. 2. Allegretto. No. 3. Schlummerlied	1,50
Piltz, Carl.	
l Op. 41a. Andante pastorale	1,50

Violoncell mit Klavier

Popper, David.	M.
s Op. 32 No. 1. II. Nocturne	2,—
s — No. 2. Mazurka (A dur)	2,—
ss Op. 33. Tarantelle (G dur)	4,—
ss Op. 39. Elftanz	4,50
Op. 46. 2 Transkriptionen.	
m No. 1. Schlummerlied aus der „Mai- nacht“ von Rimsky-Korsakow	1,50
m No. 2. Träumerei aus den „Kinder- szenen“, Op. 15, v. Rob. Schumann	1,20
s Op. 47. IV. Nocturne (H moll)	2,80
s Op. 50. Im Walde. Suite für Orchester mit obligatem Solo-Violoncell. Kompl.	8,—
s No. 1. Eintritt	2,30
s No. 2. Gnomentanz	2,—
s No. 3. Andacht	1,40
s No. 4. Reigen	2,—
s No. 5. Herbstblume	1,20
m No. 6. Heimkehr	2,—
m Op. 52 No. 1. Feuillet d'Album	2,50
s — No. 2. Mazurka fantastique (H moll)	2,80
Op. 54. Spanische Tänze.	
s No. 1. Zur Gitarre	3,—
s No. 2. Serenade	2,50
ss No. 3. Spanischer Karneval	4,—
s No. 4. L'Andalous	2,50
s No. 5. Vito	3,—
Op. 55. 2 Konzert-Etuden.	
ss No. 1. Spinnlied	4,—
ss No. 2. Jagdstück	3,—
ss Op. 57. Zweite Tarantella (D dur)	5,—
Op. 59. Konzert (No. 3, G dur, in einem Satze)	5,—
ss Op. 60. Walzer-Suite	5,—
Op. 64. 3 Stücke.	
m No. 1. „Wie einst in schönern Tagen“	2,—
ss No. 2. Tarantelle (No. 3, A dur)	5,—
m No. 3. Wiegenlied	3,—
Popper, Wilhelm.	
m Op. 1. Der Traum. (Le rêve.) Romanze	1,—
s Op. 2. Lebewohl. (L'adieu.) Elegie	1,—
m Op. 3. Mazurka (G moll)	1,20
s Op. 5. Mazurka No. 2 (A moll)	1,20
s Op. 6. Impromptu	1,80
l Op. 10. Am See	1,20
m Op. 11. Mazurka No. 3 (A moll)	1,50
Rimsky-Korsakow, N. A.	
m Schlummerlied aus der „Mainacht“, übertragen von David Popper, Op. 46 No. 1	1,50
Scheel, Boris.	
m Op. 117. Réverie	2,—
m Op. 118. Romanze sans paroles	2,—
Schnitzler, Louis.	
m Op. 4. Romanze	1,50
Schumann, Robert.	
l Op. 12 No. 3. „Warum?“ aus den Phantasiestücken, übertragen von Ch. Davidoff	—,80
m Op. 15 No. 7. Träumerei aus d. „Kinder- szenen“, übertragen von David Popper, Op. 46 No. 2	1,20
m Aus dem Album für die Jugend, Op. 68 (Ch. Davidoff). No. 19. Kleine Romanze. No. 21. * *. No. 22. Rundgesang. No. 23. Reiterstück. No. 26. * *. No. 28. Erinnerung. No. 30. * *.	2,—
l Op. 85 No. 12. Abendlied, übertragen von Ch. Davidoff	—,80
l — übertragen von J. Seifert	—,80
l Op. 124 No. 16. Schlummerlied aus den „Albumblättern“, übertragen von Ch. Davidoff	1,30
Siehe: Seifert, J., Op. 16 u. 17.	
Schütt, Eduard.	
m Op. 33. Arioso	1,50
Seifert, J.	
m Op. 10. Lied ohne Worte	1,30
s Op. 11. Le désir	1,50
m Op. 14. Am Strande von Terijoki	3,—
l Op. 15. Zwiesgespräch. Romanze	1,—
l Op. 16. 6 Stücke von Robert Schu- mann, übertragen für Violoncell und Pianoforte	2,—
l Op. 17. 6 Stücke von Robert Schu- mann, übertragen für Violoncell und Pianoforte	2,—
Transkriptionen für Violoncell und Pianoforte.	
m No. 1. Andante cantabile aus dem Streichquartett, Op. 11 von P. Tschai- kowsky	1,30
l No. 2. Lied ohne Worte von Felix Mendelssohn-Bartholdy, Op. 30 No. 3	—,80
l No. 3. Abendlied von Robert Schu- mann, Op. 85 No. 12	—,80

Violoncell mit Klavier

Seitz, Friedrich.	M.
2 Konzerte für die junge Welt. (Schüler- konzerte No. 6 und 7.)	
l Op. 31. Konzert (G dur)	3,50
l Op. 32. Konzert (D moll)	4,—
Sinigaglia, Leone.	
Op. 16. 2 Stücke.	
m No. 1. Romanze	1,20
s No. 2. Humoreske	2,50
Stouzzmann.	
m La Coquette. Romance, transe. par Charles Marx-Markus	1,50
Stubbe, Arthur.	
m Op. 45. 3 Stücke. Komplett	2,—
Einzelne:	
No. 1. Serenade	1,20
No. 2. Bolero	1,50
No. 3. Canzonetta	1,20
Sulzer, Joseph.	
l Op. 8. Sarabande	1,—
Sýkora, B.	
m Op. 3. 2 Vortragsstücke	1,50
No. 1. Zur Nacht. Wiegenlied.	
No. 2. Aus alter Zeit. Menuett.	
Tillmetz, Rudolf.	
Op. 37. 2 Stücke.	
m No. 1. Romanze	1,80
m No. 2. Burleske	2,50
Tschaikowsky, P.	
m Op. 2 No. 3. Chant sans paroles (O. Wittenbecher)	1,—
m Op. 2 No. 3. Chant sans paroles (G. Fitzenhagen)	1,80
m Andante cantabile aus dem Streich- quartett, Op. 11 (J. Seifert)	1,30
s Op. 19 No. 4. Nocturne (G. Fitzen- hagen)	1,50
m Op. 19 No. 4. Nocturne (O. Witten- becher)	1,—
ss Op. 33. Variations sur un thème rococo	4,—
ss Op. 33. Variations sur un thème rococo. Nouvelle Edition revue avec Cadence par Hugo Becker	4,—
m Canzonetta aus dem Violin-Konzert, Op. 35 (Jacques van Lier)	1,50
l Op. 40 No. 2. Chanson triste (Wier- bilowicz)	1,20
l Op. 40 No. 2. Chanson triste (O. Wittenbecher)	1,—
m Op. 42 No. 3. Melodie (J. van Lier)	1,50
ss Op. 62. Pezzo capriccioso	3,—
m Op. 64 No. 2. Andante cantabile aus der V. Symphonie (A. Reinhard)	3,—
Aus der Oper „Pique-Dame“, Op. 68:	
l Arioso (Schaefer)	1,20
l Romanze Paulinens (von Glehn)	1,20
m Elegie No. 2, G dur (Kleinecke)	1,80
Wittenbecher, Otto.	
m Op. 8. Andante religioso	1,80
l Op. 19. Cradle Song	1,20
Zenger, Max.	
s Op. 90. Sonate in F	5,—
3 Violoncelle mit Orchester oder Klavier	
Popper, David.	M.
s Op. 66. Requiem. Adagio für 3 Violon- celle und Orchester (oder Pianoforte). Partitur	6,—
Die 3 Violoncell-Stimmen	2,—
Orchesterstimmen	6,—
Duplierstimmen	je no. —,30
Für 3 Violoncelle und Pianoforte	5,—
Violoncell mit Harmonium oder Orgel	
Ehrenberg, Carl.	M.
m Op. 15 No. 1a. Repos	1,50
Lotti, Ant.	
m Aria	1,50
Marx-Markus, Carl.	
l Op. 24 No. 1. Notturmo religioso	—,80
Sulzer, Joseph.	
l Op. 8. Sarabande	1,—
Tschaikowsky, P.	
m Canzonetta aus dem Violin-Konzert, Op. 35 (Reinhard)	1,50

C. G. Röder G. m. b. H., Leipzig. 94713.